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## AMERICAN ART NEWS

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## OBITUARY

## J. Byam Shaw

J. Byam Shaw died in London Sunday last. He was born in Madras in 1872, and came to London in 1879, where he studied art, entering the Royal Academy in 1889. He was noted as an illustrator, having illustrated Browning's Poems, "Pilgrim's Progress," Coronation Book and some of Edgar Allan Poe's works.

## Miss Ida Waugh.

Miss Ida Waugh, daughter of the late Samuel B. Waugh, the Phila. portrait painter, a sister of Frederick J. Waugh and herself a portrait and figure painter, died suddenly Sunday last in her N. Y. home. She studied at the Academy Julien and the Academy Delecluse in Paris. Her principal painting, "Hagar and Ishmael," now the property of the Pa. Academy attracted favorable attention when first shown at the French Salon in 1888. She had exhibited at Phila., Chicago, Cincinnati and N. Y. Her portraits of Dr. Paul J. Sartain won the Norman W. Dodge prize at the National Academy in 1896. Miss Waugh was a member of the Pa. Academy.

## Geza de Polgary

Geza de Polgary, portrait painter, died at Atlantic City, N. J., Sunday last, aged 57. He was born in Hungary, came to the U. S. in 1908 and became an American citizen. A number of his paintings had been purchased by the government of Hungary. He had painted portraits of former Pres. Taft, Mrs. Russell Sage and other prominent personages.

## BIRTH SHOULD BE NO BAR

It is decidedly amusing to learn from the good letter from our London correspondent published in our last issue that John S. Sargent would presumably be ineligible for the presidency of the Royal Academy, a post now vacant through the recent death of Sir Edward Poynter, "because he is not British-born." Surely our correspondent, as well as officials of the Royal Academy, must be strangely ignorant of the history of that venerable institution, as its first president—and one who gave it its first prestige—was the American-born artist, Benjamin West.

With this fact in mind, and considering the present epoch of friendliness and good will that has happily come in, with a mutual understanding through the great war, to not only the governments, but the peoples of Great Britain and the United States, it would—it seems to us—be a singularly appropriate action, apart from Mr. Sargent's unquestioned fitness for the post, on the part of the Royal Academy, to choose as its new head, another great American. Mr. Sargent was born of American parents in Florence, Italy, in 1857.

## THE TWACHTMAN SUBSCRIP'N

Information having reached us to the effect that the matter of the marking of the last resting place of John H. Twachtman at Greenwich, Conn., is being attended to by members of the artist's family—the subscription for this purpose generously started by Mr. Paul Schulze, as announced in our last issue, will not be necessary.

## CORRESPONDENCE

## A Disgruntled Boston Critic

Editor AMERICAN ART NEWS,  
Dear Sir:

If "Java Head" wants to get busy about poor old Boston's "art" why does he not browse round and see about the St. Gaudens' statue of Bishop Brooks and the proposed substitute? Boston is quite disturbed and justly so.

Also if he took the trouble to read the reports by the various art critics he might more justly criticize them,—vide "The Transcript's" account of the Anisfeld pictures and that of the "Sunday Advertiser."

Yours very truly,  
"Disgruntled."

Boston, Mass., Jan. 28, 1919.

## Boston Art Critics Defended

Editor AMERICAN ART NEWS,  
Dear Sir:

Without touching upon the accuracy of "Java Head's" remarks, in your issue of Jan. 18 regarding the Anisfeld exhibition here, I feel that I must protest against his characterization of our art critics.

There is not one of this extremely able group of writers not at the height of his powers, and, however much they may differ in their individual judgment, as they did in the case of this exhibition, no one of any standing here would think of questioning either their sincerity or their competency.

It is evident that "Java Head" did not read the criticisms which he criticizes.

Yours very truly,  
C. A. Aiken.

Boston, Mass., Jan. 27, 1919.

## Find Halsey Print Catalog

Editor AMERICAN ART NEWS,  
Dear Sir:

The thirteenth, and final, catalog of the collection of prints formed by the late Fred-eric R. Halsey has just been issued. Parts I-XII, sold during Mr. Halsey's lifetime, realized the sum of \$388,947.85. One print alone, Janinet's "L'Aveu Difficile," sold for \$11,000, the highest price ever paid for a print at auction in America. It was a great surprise to Mr. Halsey that the collection, which he had so lovingly formed over so long a period of years, proved such a good investment, and he never grew tired of ex-

pressing his surprise and gratification at the results.

One of the leading connoisseurs of London, who attended nearly every session of the first ten sales, stated to me the day before he sailed for home: "If I had known how good the catalogs were going to be, how correct and fair the description, I could have bid just as safely from home as after seeing the prints themselves." This is a tribute which the Anderson Galleries takes great pleasure in sharing with Messrs. Ferdinand Meder, Maurice Sloog and Robert Fridenburg, who prepared the copy for the catalogs.

In conclusion, the sale of this collection brought to the Anderson Galleries and its staff the constant and affectionate friendship and support of Mr. Halsey, a distinction which nothing can disturb.

Mitchell Kennerley.

N. Y., Jan. 27, 1919.

## Art in War Service Clubs

Editor AMERICAN ART NEWS,

Dear Sir:

It may interest your readers to know how one Service Club in N. Y. City has been the means of bringing art to the attention of numerous young officers of our Army and Navy during the past six months. The place referred to is the Junior Officers' Club at 344 Lexington Ave., a handsome, old city residence, whose maintenance is due chiefly to the patriotic spirit of a group of well known New Yorkers, at the head of which is Mrs. Anson W. Burchard, working in co-operation with the War Camp Service.

Over 700 officers have made this their home while on their way to or from the front. According to their own words they will always remember it with affection. Many of these men, coming from remote districts, have had little opportunity or time to see pictures and few have ever lived in a house containing as many art objects as this. When put in charge here, I immediately took advantage of the fact that I was a painter and sculptor of military subjects and with many well known artist friends in the town, to gather a number of paintings and illustrations of soldier and sailor life and thus encourage the esprit de corps of our services.

These objects have not only been successful in the chief purpose for which they were intended, but have also had another result. This was to stimulate among men of the finest calibre, and coming from every part of the Union, a greater interest in art, and even, in some cases, arousing it for the first time. Our pictures have often been the cause of interesting discussions, and it has always been a pleasure to give the artist's point of view, and thus give to men who, as suggested before, have had, in many cases, little opportunity to grasp the real meaning of art. Through making this effort to bring art closer to people, even in the midst of the grim business of war, one is justified in believing that many of the young officers who have passed through this Junior Officers' Club, will return to civilian life with a greater love for the beautiful, a clearer realization of the artist's vision of life, and recall their home in the Port of Embarkation as something more than an officers' barracks.

Very truly yours,

John F. Parker,

N. Y., January 29, 1919. Director.

## Another Art Growl from Boston

Editor AMERICAN ART NEWS,  
Dear Sir:

Since reading an article, which must have made some people sit up and take notice in this "dear old town," published in your issue of Jan. 18 last, I have felt that perhaps, considering the agitation started by Harrison S. Morris in Phila., anent the Pa. Academy, you would be willing to print some more criticism concerning that venerable, if not venerated, at least venerated institution and its jury business. I hold no brief for Mr. Morris. I even dislike to be on the same side with him. I have reasons and correspondence therefor, but part of what he says I, and many others, were they given the chance, would say "amen" to. I refer to what he says in regard to the P. A. A. needing "cleaning up."

It is doubtful—very—if the gentleman in question can do this, but the institution needs it physically and mentally.

As regards Boston, the academy secretary writes to an artist here saying that he or she "will be visited on such a day."

The secretary and chairman of the exhibition committee—alias jury—comes on, arriving in the morning, breakfasts late—evidently—and starts on a tour of the studios which have been previously selected—possibly by the gentleman from Boston or the faculty of the P. A. A.—possibly not, but curiously enough there are reasons to believe that a "hint" has been dropped. They pick out, or are shown, the pictures which the "favored ones" desire should be selected, and the artist receives an invitation. Others receive the usual schedules and send their pictures to a local, charming

but chilly atmospherically shop, gallery, morgue, receiving tomb or whatever you choose to call it. The jury meets and no matter how many pictures there are to be "judged," only just so much time is taken and a very small proportion of those sent in are accepted. But among those accepted one can gamble—no, gambling has an element of uncertainty—one can rest assured, (good expression, "rest assured," sounds like well-cut and pressed clothes, a black silk string to your eyeglasses, pardon me again—pince nez—and a home among what Harrigan and Hart used to call "the alert"), well you can rest assured that no pupils of certain members of the jury will be turned down. Why? Because it is all cut and dried—very much "dried," and eighty per cent. "cut." This has gone on for at least twelve years, and seems likely to continue, unless some one, or ones, "get us on their hind legs" and makes a noise that can be heard even in far off Philadelphia. It is all in the hands of a ring and no artist has a chance if they are not in it.

I rather think the same thing occurs in New York. Rank favoritism certainly has been shown of late in the purchase of pictures there by the committee of members of the P. A. A. There are some fine painters in Boston who have their pictures turned down by the aforementioned jury, (save the mark!) and who have no more chance to get into the exhibitions than the famous "snowball in Hell." I forgot to say that the secretary and chairman of the committee—pardon, "jury"—always leave—must leave—on the five P. M. train of the day they arrive for N. Y. or Phila. Whether they think that Boston closes at six, or whether they are afraid that they may see—in the case of the secretary and chairman, some other artists than those selected—and in the case of the "jury," whose members also rush away as soon as possible, they might have a glimmering idea that they had done an injustice, or possibly read a name wrong on a canvas, I do not know, and I care less, but this is the straight truth.

It is useless for the secretary to refer to Mr. Lewis and Mr. Lewis to "have nothing to say," because it is rotten, that is the simple before, during and after the war, word to apply to the way this matter is conducted.

The National Academy of New York cannot afford to "make any faces" either, for it is precious near being in the same boat, and the only reason it is not, is because the boat is not big enough. Can anyone deny the statements concerning the Penna. Academy? Does anyone care to deny that there is lobbying and favoritism in the National Academy, which is no more National than Hoboken (nor as much, for Hoboken has, at least, taken troops of the Nation to its docks) and the Academy keeps out able men, unless they have strong friends, and takes in men of moderate ability who have friends at court?

The "rotteness" is not all in the state of Denmark, gentlemen! If the Society of Independent Artists will find a well lighted place to show, and be careful as to harmonious and well balanced hanging, they can make a show that will not only give the Academy something to think of, but perhaps dear old Philadelphia can be induced to do something of the same sort. But it is doubtful, "it never would do for us," as "Ruggles of Red Gap" said. Perhaps, mind you—Chicago's dear, great and only art institution might find that its jury does not, by any means, select all the best pictures sent in, and, in fact, there might be an awakening to the fact that something must be done to stop the "grab all" act of the artistic "rings" that exist.

"No jury and no prizes" is a good and proper foundation, and gives every man and woman a chance, who has the price to pay for admission, and is properly recommended. The hanging should be supervised, if possible, so that pictures will not "bark" at each other, and unintentionally "knock" one another to pieces. "Gentlemen of the Society of Independent Artists, your hour has struck, rise to the occasion and down the 'gang.'"

Boston, Jan. 27, 1919

Veritas.

## A Talk on Color

The three talks given by Mr. Henry J. Davison, the architect and designer, entitled "How Rooms Affect Us" in the Ritz-Carlton ballroom on Mon. and Tues. afts. and Wed. morning last, for the benefit of the American Women's Hospitals, Am'n Com. for Devastated France and the Am'n Free Milk for Italy, were largely attended and most successful. Mr. Davison is not only an unusually gifted and entertaining speaker, but he knows his subject, and holds the attention of his audiences from start to finish. His analysis of the reaction on every one, of the senses and especially of color, was most original. The talks were permeated with kindly humor and were illustrated by weaves of gorgeous and varied hue, and admirable photographs of exteriors and interiors.